



Ghashiram Kotwal

Vijay Tendulkar, Eleanor Zelliot (Translator), Jayant Karve (Translator)

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Ghashiram Kotwal is a Marathi play written by playwright Vijay Tendulkar in 1972 as a response to the rise of a local political party, Shiv Sena, in Maharashtra. The play is a political satire, written as historical drama. Based on the life of Nana Phadnavis (1741–1800), one of the prominent ministers in the court of the Peshwa of Pune. Its theme is how men in power give rise to ideologies to serve their purposes, and later destroy them when they become useless.

Ghashiram Kotwal Details

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From Reader Review Ghashiram Kotwal for online ebook

Vanessa says

An extra star for not using props and being culturally rich. 'Ghashiram Kotwal' provides a controversial, yet, a different perspective on the life of Nana Phadnavis and the court of the Peshwas. Reading from a feminist perspective, the play serves authenticity portraying women and their life during that period within the historical context. It is unique as it includes folk culture and political witty satire.

Sayantani Dasgupta says

This play is one of the most landmark and controversial plays in India. I was happy to get a chance to read for it examines how corruption permeates all layers of civic society and how quickly power corrupts.

Ramprasad Dutta says

(Very witty satire). Again this play will definitely make you think about the actual notion of the term "poetic justice". The very intense look of Nana can be taken as an instrument of torment and on the other hand, the innocent demeanor of Gauri plays a crucial role in the drama and Ghasiram is oscillating between the two. An interesting read!

Battameez says

This was the first play I've ever read and studied--which in retrospect seems very unfair for any other play to live up to--and it's still as magical and lyrical as it was nine years ago. I remain in awe of how much Tendulkar's sutradhar is able to convey in so little.

Kasturi says

One of the finest satire in Marathi Literature, the play is staged in Poona when the Brahmins ruled the society. Tendulkar has used a well known story involving historical figures to comment on the creation of monsters for temporary gain, leading to inequity, brutality, and ultimate destruction. Using Nana and Ghashiram, Tendulkar weaves a political allegory, and critiques the current political scenario. Folk art is the very soul of this play. It belongs to the Sangeet Natak genre of Marathi folk theatre. Ingredients borrowed from folk theatre include the Tamasha, Lavani (love ballads), Abhanga and Kirtan (devotional songs).

Shinde says

Theatre drama dated to Peshwa days. Power games between a disgruntled Brahmin & Nana Phadnavis, where the former pimps his own daughter to gain power and ultimately falls a prey to his own greed. Bandopadhyay says in his foreword - Tin Gods often crumble. In their short career they vitiate the politics to an extent where political focus veers around personalities - a dangerous trend for any polity that claims to be a democracy.

How true that rings till date!

That's what defines the timelessness of Tendulkar's work, that it remains relevant & relatable.

Akanksha G. says

A witty satire that highlights the oppression of the ruling class. Lyrical, humourous. Highly recommended.
